# JOHN THOMPSON'S MODERN COURSE FOR THE PIANO

The
FOURTH GRADE
BOOK
Something New
Every Lesson

PROCEEDS IN ALL DIRECTIONS FROM THE POINT OF ADVANCEMENT REACHED AT THE END OF THE THIRD GRADE BOOK WITH PARTICULAR EMPHASIS GIVEN TO STYLE.

THE WILLIS MUSIC CO. CINCINNATI, O.

## CONTENTS

### "Something New Every Lesson"

	Page		Page
Loeschhorn—"The Juggler", Op. 96, No. 11 (Figures divided between the hands)	. 2	"Ay-ay-ay"—Creole Song (Style)	_
Beethoven—"Andante" from 5th Symphony (Importance of Simplicity)	. 4	Bach, Carl Ph. E.—"Solfeggietto" (Style)	48
Massenet—"Aragonaise" from "Le Cid"  (Close finger action)	. 7	Bertini—"Etude" (Arm and Wrist Octaves)	50
"Petite Russian Rhapsodie" (Two Russian Folk-songs)	. 11	Bohm—"Calm as the Night" (Famous Art Song)	51
Heller—"Il Penseroso" (Left hand melody playing)	. 14	Ornaments Playing Two against Three	54
Jensen—"Elfin Dance", Op. 33 (Importance of Style)	. 16	Haydn—"Menuet" from E flat major Sonata (Form and Analysis)	55
Grieg—"Waltz", Op. 12, No. 2 (Distinctive Waltz Style)		Bach, J. S.—"Prelude" in D major (Polyphonic Playing)	58
Schytte—"At Evening" (Nocturne)	20	Thompson—"Nocturne"  (For Left hand alone)	60
Tchaikowsky—"The Skylark" (Style)	. 22	Tchaikowsky—"Romeo and Juliet" (Orchestral Overture)	62
Thompson—"Etude in Style"		Schumann—"Träumerei" (Dreaming) (Revery)	65
Schubert—"Valse Sentimentale"  (Early Viennese Waltz Style)	28	Strauss, Johann—"Artist's Life" (Recital Transcription)	66
Bach, J. S.—"Prelude" in F major (Phrasing and Clarity)	30	Brahms—"Cradle Song" (Novelty Recital Arrangement)	72
"Arkansas Traveler"—Folk-tune (Humoresque)	31	Mozart—"Rondo" from C major Sonata (Form and Analysis)	- 7 <b>4</b>
Chaminade—"Scarf Dance"  (Tempo Rubato)		Schütt—"Canzonetta" in D majer, Op. 28, No. 2 (Style)	77
Thompson—"Impromptu"		Saint-Saëns—"My Heart at Thy Sweet Voice" (From "Sampson and Delilah")	81
(Style)	50	Sonata and Sonata Form	84
Hauser—"Hungarian" (Style)	40	Beethoven"Sonata" in F minor, Op. 2, No. 1 (Sonala Form)	85
"You"—Cuban Folk-song (Habanera Style)	42	Tchaikowsky—Theme from 6th Symphony (Pathetique) (5/4 Rhythm)	90
Chopln—"Prelude" in B minor, Op. 28, No. 6	44	Certificate of Merit	93

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### **PREFACE**

THIS book, like all others in JOHN THOMPSON'S MODERN COURSE FOR THE PIANO is designed to carry forward, both musically and pianistically from the point of advancement reached at the end of the preceding book.

#### STYLE

All the material has been carefully selected and arranged to increase the student's knowledge and skill in the important matter of STYLE.

Diversified styles of composition, individual and characteristic of a variety of composers, as well as the development of the performer's *style* of playing have here received serious consideration.

#### VARIETY OF MATERIAL

As in the THIRD GRADE BOOK, the contents of this volume has been intentionally varied and made to cover a wide field in the choice of material. Differences in aims and taste among students are pronounced in this grade and are much more manifest than in the earlier years of study. For this reason it is assumed that free use of supplementary material will be made. In conjunction with the study of the FOURTH GRADE BOOK the thoughtful teacher will assign many examples from the Masters to the serious student. On the other hand, for those who are pursuing the study of piano for drawing room purposes, the wise teacher will at this point assign good music in the lighter vein.

The FOURTH GRADE BOOK is designed to provide a comprehensive textbook whereon either type of pupil may build solidly and with profit to musical taste. If it is used as directed, giving close attention to all foot-notes, the pupil's interest will be maintained throughout and results are assured.

ohn Theory

P.S. Certificate of Merit (Diploma) will be found on Page 93.

#### FOURTH GRADE BOOK OF ETUDES

(In all keys)

For further technical development in this grade, John Thompson has compiled, annotated, and edited his FOURTH GRADE BOOK OF ETUDES which provides studies in all major and minor keys with comprehensive preparatory exercises for each example.

This book contains choice études from Czerny, Burgmüller, Heller, Bertini, Cramer, etc. and has been specially prepared to supplement the FOURTH GRADE BOOK in the MODERN COURSE.

The passages in the following example should be tossed from one hand to the other with the utmost

Pay particular attention to tonal balance and strive to make the figures sound as though they were



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#### THE IMPORTANCE OF SIMPLICITY

It has been said that "All great things are simple". This principle has been exemplified in the music of the great masters. Whereas the immature composer is inclined to include every device in the musical lexicon in the effort to create an effect, the master selects but a simple motif, and by skillful handling develops a musical monument which stands for all time.

The following theme from the Beethoven Fifth Symphony demonstrates this point very forcefully. Note the utter simplicity and purity of the material used. The melody is able to stand alone and requires no elaborate accompaniment to bolster it up. The motif which forms the principal rhythmical structure consists of a simple dotted-eighth followed by a sixteenth, thus:

etc. This figure is preserved almost throughout and is con-

trasted with a triplet figure, etc. which later is used as a background in

the inner and lower voices, thus;



This same simplicity should be applied in the matter of Interpretation. Not always is a "chills and fever" rendition the most effective. Strive to make the interpretation at all times simple and logical, thereby causing the emotional heights and depths, when occasion demands, to be all the more effective.

Pay particular attention to the marks of dynamics and make rather strong contrast between forte and piano. The melody line is so obvious that it needs no pointing out.

# Theme from Second Movement of Beethoven's Symphony No. 5







Massenet's opera "Le Cid" was first produced November 30, 1885, in Paris. Don Roderigo, "Le Cid" (the Chief) is loved by the Infanta of Spain and also by Chimène, daughter of a Count. The Infanta realizes she cannot marry him because of her royal blood and gives him up to Chimène. As her father has insulted and defeated Cid's father and he has in turn avenged the stain on his family's honor by killing the Count, poor Cid despairs of love and happiness. The King permits him to lead the Spanish forces against the Moors. News comes that he is slain in battle and Chimène is heartbroken. She is weeping bitterly when the King enters and explains that the Cid is not dead but victorious. The ballet music is from the festive scene, Act II, and the following theme is No. 3 "the dance music from Aragon".

# Aragonaise from the opera "Le Cid"









A RHAPSODY is a composition of irregular form usually written on themes from folk-songs, although the term is often used in connection with fantasies on art music, such as operatic airs, for instance. The following piece is written on two Russian folk-songs—the first, in Lyric Form, and the second in Dance Form.

## Petite Russian Rhapsody







#### LEFT HAND MELODY PLAYING

## Il Penseroso (The Thinker)





STYLE is a term frequently used in music with various applications. It may refer to the composer's manner of writing, the character of the music itself, or to the style of performance.

Attack and release; balancing of tonal and rhythmical effects; grace, clarity and precision in technical matters, all make for style of performance and form a vital part of Interpretation. Simply to play loud and soft, fast and slow, is not enough. The manner or style of performance often makes the difference between mediocrity and real artistry. In the following composition the material used is quite ordinary, but when played in good style, the result is a musical gem worthy of a place on any student-recital program.







The WALTZ probably is the most popular and fascinating of all dance forms. Perhaps one reason for this is its variety and elasticity in the matter of treatment. We have, for instance, the slow, dreamy type of Waltz; the brilliant concert Waltz; waltzes with a note of tragedy, such as those of Sibelius and Tchaikowsky; and of course the Viennese Waltz which is distinct in itself with its heavily accented beats.

Grieg adds yet another distinctive treatment to his waltzes. They seem to reflect an atmosphere of freshness associated with snow-clad mountains and land-locked fjords. This particular waltz is most effective when played without pedal, except for the "Coda" which is sostenuto in character.

### Waltz

Op. 12, No. 2





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NOCTURNE is a term used to designate a type of composition but refers more to character than to act-

Nocturne means "Night Song" and thereby establishes at once the mood and style of the music. The Nocturne was developed to its highest point perhaps, by Chopin. The following example by Schytte makes fine preparation for Chopin Nocturnes to follow later on.

Note that the melody throughout lies in the upper voice, played by the right hand. The broken figure in 16th notes, divided between the hands, preserves a feeling of motion which is important to the composition. Be sure this figure is never allowed to obscure the melody; rather, keep it well in the background.

una corda = apply Soft Pedal tre corde = release Soft Pedal

## At Evening





Give to this piece your best style in the manner of phrasing, and play the TRIPLET figures in clean and sparkling manner.

# The Skylark





# Etude in Style









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Schubert wrote quite a few little musical gems depicting the Viennese waltz style. Liszt was so charmed with them that he was inspired to make concert transcriptions of a set of them which were published under the title SOIRÉES DE VIENNA. The following example is one of the most popular of the set. It is presented here in its original form—as Schubert wrote it— and will prepare the pupil for study of the Liszt transcription at some later period.

## Valse sentimentale





Play all passages in sixteenth notes with well-articulated finger legato. Note that most phrase begin on the weak part of the beat.

Try to imitate the effect of a Clavichord. Keep the tempo strict and not too fast.



O

The ARKANSAS TRAVELER is a well-known American folk-tune in humorous vein. It is treated here in Variation Style and should be played in the manner of a musical joke.

Follow all marks of phrasing and expression with the same care given to a more serious number and the result will be a novelty for the recital program.

## Arkansas Traveler

(Humoresque)



For list of 4th Grade solos see John Thompson's GUIDE FOR PIANO TEACHERS, supplied upon request by your dealer or The Willis Music Co.

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Rubato literally means to rob. Applied to tempo (tempo rubato) it indicates a 'bending' of the rhythm Usually this is accomplished by having the longer notes steal a little time from the shorter ones. For instance, instead of playing the opening measure of the following example in strict time, the first beat (quarter note) may be held a little longer than its actual value and the following eighth not played a bit faster to make up the difference. This must be handled with great care however, otherwise the rhythm will be marred. Rubato, properly applied, will add a certain elasticity to the rhythm and will prove most effective in certain types of music.

Chaminade was very fond of the rubato style and used it very freely in her compositions.





IMPROMPTU literally means something that is unprepared. The music it refers to is a composition written or played without previous preparation. However, a piece which has been written out, edited, engraved and printed, can hardly be said to lack preparation or constructive care on the part of the composer.

Improvisation, or extemporaneous playing, much in vogue in earlier days, is unfortunately becoming

a lost art.

Today the term Imprompts is used to designate a composition which is not written in any set form and which has the character and freedom of an improvisation. Both Schubert and Chopin left us many fine examples of the Impromptu style. Naturally the title gives a direct clue to Interpretation. Avoid a studied rendition of the following example therefore, and strive to make it as spontaneous as possible.

# Impromptu



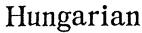






MICHAEL HAUSER, a native of Hungary, is well known through his compositions and transcriptions for violin, particularly those in the Hungarian idiom. The following excerpt, adapted for piano, is from a composition originally composed for violin solo. It should be played in the style of a Lassan or lament, which usually forms the slow movement in the Hungarian Rhapsody form, and which was explained in the THIRD GRADE BOOK (page 70).

Try to produce the most socorous tone possible and be sure to observe the marks of phrasing, remembering that the phrasing marks for the pianist are identical with those indicating the bowing for the violinist and, when properly performed, have pretty much the same effect.





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The following beautiful Folk-Song from Cuba is in HABANERA form—a dance form already encour ered in the FIRST GRADE BOOK.

Besides offering a charming recital number, it makes excellent rhythmical study, demanding utmos precision on the part of the performer. Be particularly careful of the triplets in measures 16 and 17.





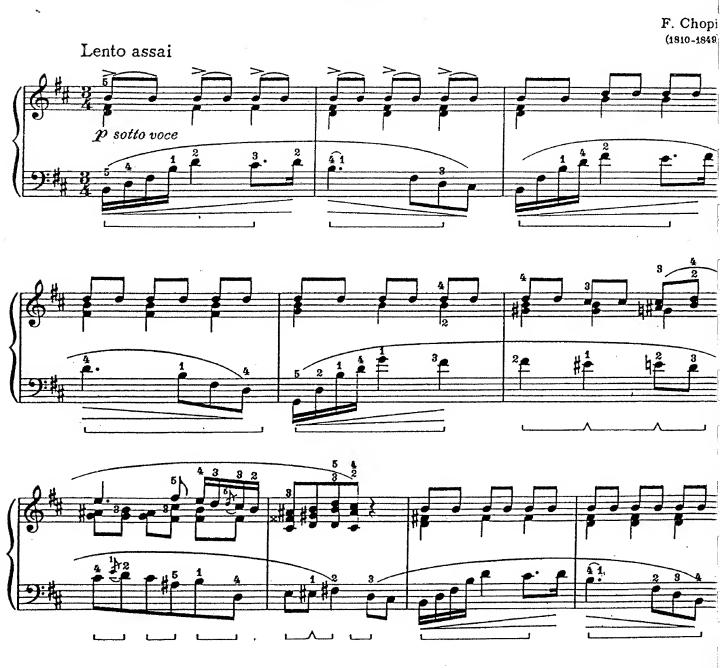


While Chopin was essentially a pianist and composed almost exclusively for the piano, he had a decided fondness for the 'cello. This feeling is reflected in many of his compositions where the melocis obviously 'cello-like in quality and lies in that register on the piano keyboard best suited for an initation of the 'cello tone. In fact, several of his piano compositions have been arranged quite success fully as 'cello solos.

An example of this treatment is found in the following Prelude where the melody lies in the left han throughout. Give to it your best possible singing tone, follow the phrasing closely (it represents the bowing) and strive to reproduce the deep, rich and sonorous tones of a 'cello.

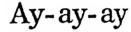
# Prélude

Op. 28, No. 6





CREOLE songs belong to that group which, through the melting-pot of races, has set up in America an individual folk-lore. The French and Spanish colonists, who settled in Louisiana, used to sing their own national folk-songs; but in time, after the races inter-married, their music appeared in the form of new songs for fiestas and at carnival time. The American composer, Louis Gottschalk, used Creole themes in many of his piano pieces.







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Carl Philipp Emanuel Bach, born at Weimar, Germany, was the third son of the famous J.S. Bach. Although he entered law school when he was 17, he later followed the tradition of his family and became a musician of prominence. For 29 years he was in the service of the Crown Prince of Prussia, who later became Frederick II. In addition to several hundred pieces for clavier, he composed two Oratorios, several Cantatas, many trios, sonatas, concertos, etc.

According to some musical authorities his works form a sort of bridge between the styles of Handel and J.S. Bach and those of Haydn and Mozart who followed later.

Solfeggietto liferally means "little solfeggio". The title was chosen probably because the piece is so much in the style of an Italian vocal exercise of the 18th century.

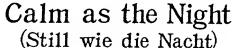




Practice this etude at moderate tempo using at first only wrist octaves. When this can be done with ease, repeat using fore-arm octaves. Finally, as speed develops, combine the two attacks.



CARL BOHM, a native of Germany, was born at Berlin, September 11, 1844, and died in 1920. He wrote moderately good music but perhaps his one masterpiece was the song, CALM AS THE NIGHT This particular song is worthy of Schubert or Brahms and ranks among the best in song literature. Happily it adapts itself very successfully as a piano solo and the following version will afford a novelty for the pupils' recital program.







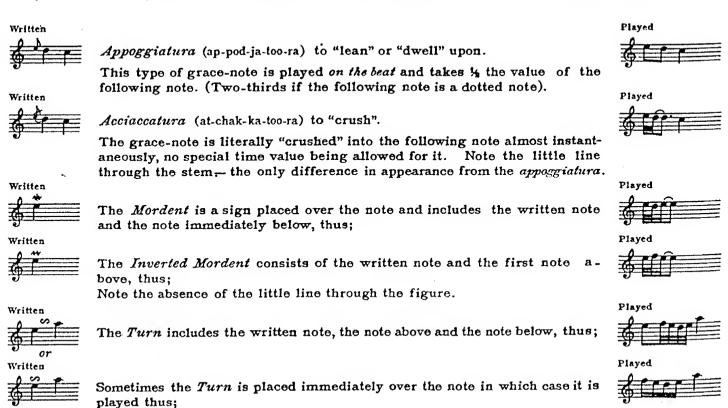


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#### **ORNAMENTS**

The term grace-notes (or graces) is given to auxiliary notes used as ornamentation. They were used for several reasons, one of which was to give a sustained effect to melody tones in the days when keyboard instruments lacked the sustaining qualities of the modern plans.

They existed in many forms - some quite complicated. A few of the more common ones are listed below.



In modern music most ornaments and graces are written out in regular-sized notes.

#### PLAYING TWO AGAINST THREE

The rhythmical problem of playing two notes against three is quite simple when counted in the following manner:



Count ONE, TWO AND THREE. Note that both hands play together on the count of ONE. The second count is divided between the hands.

On the third count one hand plays alone.

The above procedure is simply reversed when the left hand has three notes and the right hand two notes.

This Menuetto from the Haydn E flat sonata is written in three-part Song Form. The various Themes and Parts are indicated with the following abbreviations:

M.T. Main Theme

I First Part

11 Second Part

III Third Part

S.T. Sub Theme

R. Return (fragment of a former theme)

Coda Closing section

# Finale from Sonata in E flat major







The terms *Polyphonic* and *Homophonic* lose most of their terror when analyzed. Both words come from the Greek and have the following meaning:

Poly = Many

Homo = Single

Phonic = Voice

It will readily be seen then that Polyphonic means many voices, and Homophonic means a single voice.

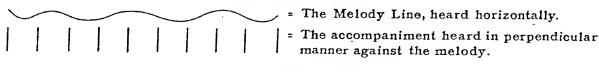
Used musically, the terms are applied as follows:

When the melody is given to one part only, while supplementary voices and instruments (the accompaniment) are used simply to fill up the harmony, the piece is said to be in *Homophonic style*.

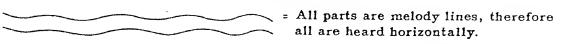
However, when each voice is made to carry a melody of its own; the various parts being bound together in such manner that they form a harmonious whole, and each part being equally important, the composition is considered to be in *Polyphonic style*.

Many of the Old Masters employed the Polyphonic style of writing, particularly Bach, and one should listen to polyphonic music in quite a different manner than to that written in the homophonic style. If it were possible to see the manner in which we hear, an attempt to draw it would look something like this:

#### HOMOPHONIC MUSIC



#### POLYPHONIC MUSIC



Study the following example from Bach learning first each voice separately, then put them together listening carefully to each part and strive to make both sound of equal importance.

### Prelude





# Nocturne

(For the Left Hand alone)





Tchaikowsky, always most effective in his orchestral works, has given a characteristic treatment to a Overture to Shakespeare's "Romeo and Juliet". The arrangement presented here makes use of the second theme only. This air, always a favorite, has recently been "discovered" in the field of popular me sic and has been published in song version.

It is perhaps a mark of distinction when the melody of a Master can be equally successful both in claic and popular literature.

# From the Overture "Romeo and Juliet"







Träumerei — German for dreaming— is written in the style of a Revery. A Revery is a dreamy instrumental composition, having no set form, and should be played somewhat in the manner of a Nocime. This perfect example of Schumann's art requires a most expressive cantabile, (singing style) and calls for clean polyphonic playing in order to bring out clearly the interweaving of the voices. Note particularly the imitation beginning at measure 7 and extending to measure 17.



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## Cradle Song

Johannes Brahms (1833-1897) Transcribed by J.T. With gentle animation p Left hand alone Both hands pppp



The RONDO, one of the earliest and most frequently used musical Forms, was developed and broug into practical shape by Philipp Emanuel Bach. It is characterized by a repetition of the Main The after each new theme has been heard.







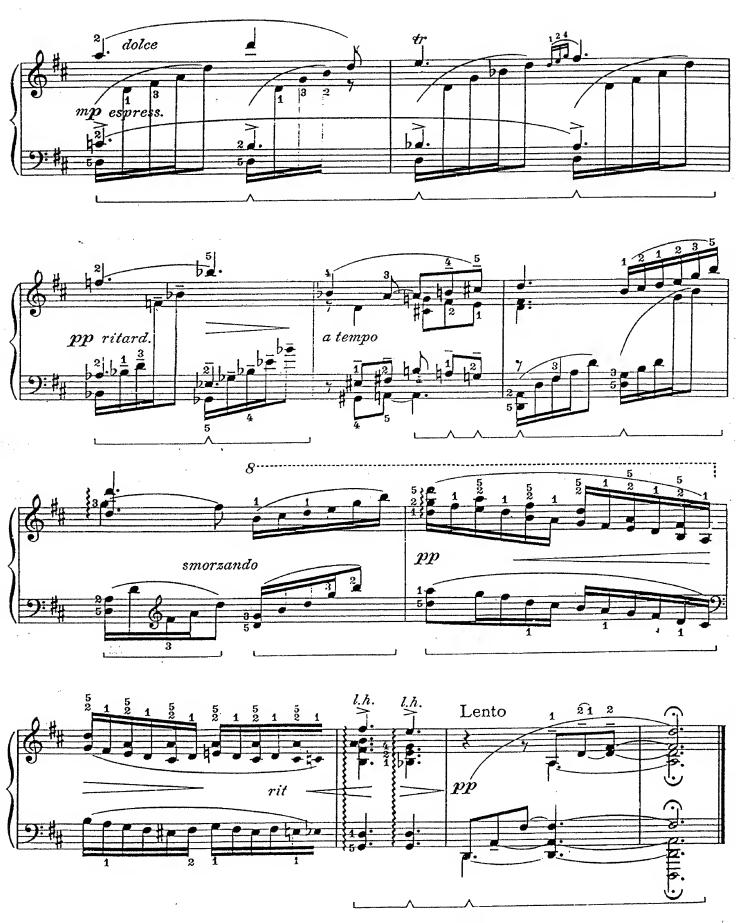
### Canzonetta

Op. 28, No. 2









# My Heart at thy Sweet Voice

Aria from "Samson and Delilah"







#### SONATA and SONATA FORM

#### SONATA

In the Seventeenth and Eighteenth Centuries all instrumental compositions were called sonatas. The first composer to use the term was Andrea Gabriele in 1568.

Literally sonata means "sound-piece" and the word was used as opposed to cantala, a piece to be sung. Later both words took on a more definite meaning and pertained to the Form of the composition.

There were two varieties in early music, sonata da chiesa (church sonatas) and sonata de camera (chamber sonatas). The first being grave and dignified, the second somewhat lighter in character.

#### SONATA FORM

In order to give to music more dramatic power, more depth of expression, composers realized that the simple forms then in use had to be enlarged and expanded in all directions. The monotony of the older forms had reached the point where a listener hearing a piece for the first time, knew exactly what was to follow after the subject matter had been presented.

Mozart and Haydn did much to further the development of the Sonata Form but it reached its present

state of perfection through the works of Beethoven.

Among musicians today the Sonata Form is considered to be the highest form of music. Symphonies Concertos, Overtures and Chamber Music are all based on the Sonata Form.

While subject to certain variations, the Sonata Form in brief usually conforms to the following outline.

	_
The EXPOSITION in which the Main Theme is followed by a Second theme in a related key.	
<del>-</del>	
Main Theme in Tonic Rey.	
Second Theme in some related key.	
DEVELOPMENT or working out section in which fragments (patterns) from either or both themes are treated as the skill and fancy of the composer dictates, either singly or in combination.	
Example	
······ etc.	
(A working out of patterns from 1st and 2nd themes.)	
RECAPITULATION, which consists of a return to the Main Theme followed by the Second. The Second Theme this time however is heard in the same key as the Main	
	÷
	:
Main theme in tonic key.	
Second Theme also in Tonic Key.	* ***
	:
Sometimes a CODA or CLOSING THEME is also added.	:
	Example  Main Theme in Tonic Key.  Second Theme in some related key.  DEVELOPMENT or working out section in which fragments (patterns) from either or both themes are treated as the skill and fancy of the composer dictates, either singly or in combination.  Example  (A working out of patterns from 1st and 2nd themes.)  RECAPITULATION, which consists of a return to the Main Theme followed by the Second. The Second Theme this time however is heard in the same key as the Main Theme (the Tonic).  Example  Main Theme in Tonic Key.  Second Theme also in Tonic Key.

# First Movement from Sonata











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This example from Tchaikowsky affords a very interesting study in an unusual metre- 54.

While there are many so-called 54 meters in musical compositions, this is the only example of the "pure" five beats to the measure—the others being a combination of two-and-three or three-and-two.

This is an actual 54 "swing" with but one accent to the measure (the first beat). Try if possible to hear either a phonograph record, a radio performance or, better still an actual orchestral performance of this entire movement. For obvious reasons this version had to be condensed.

Note the manner in which Tchaikowsky orchestrates the music and try to imitate as closely as possible in the piano version.

## Theme from Sixth Symphony

(Pathetique)





